NEW YORK'S LEADING THEATRES AND SUCCESSES

# PARIS STAGE-VAUDEVILLE

## Paris Is Ready With New Plays for Easter Crowds

Romantic Classical Drama by Albert M. du Bois Scores at the Sarah Bernhardt.

Special Correspondence of THE NEW YORK

New York Herald Burcan, } Paris, March 29. itself felt in the theatrical world, old plays being withdrawn or furbished up and new one day crowds. Perhaps the most am bitious of these new productions so far is "Eagles in the Storm," a roman tic classical drama of the old school, by

M. Albert du Bois, just produced at the

Theater Sarah Bernhardt.

Like the majority of such productions nowadays it falls rather between the two schools of presenting something two schools of presenting something at once in accordance with the "traditions" and remotely approaching real life. It is set in Imperial Rome, with ample opportunity for the classic sock and buskin. Domitia Longina is ensaged to a good young man named Aelius Lamia, who is unlucky enough to arouse the jealousy of the extremely bad young man, the Emperor Dobad young man, the Emperor Do

In the good old melodrama, of course Domitia and Aelius after many and fearful adventures would have fallen into each other's arms to the sound of the "Wedding March" in the final tab-

into each other's arms to the sound of the "Wedding March" in the final tableau, while the villain would have died very unpleasantly. To show that he has written a modern play M. du Bols prefers to kill, by suicide, his good young man and to allow the heroing to fall into the arms of the villain. But, as you may imagine, vice is only intermittently triumphant. Domitia is out for b-er-lud and r-r-r-evenge, and finally succeeds in the bringing about of Domitian's downfall and death.

The requisite modern psychological lover is given by the brain waves of Domitian, who, while intellectually hating the wicked Domitian, finds herself physically attracted by him, so that the audience is left in a pleasurable state of uncertainty whether she is really pleased or regretful at his unfortunate end. It is not, perhaps, very great art, but it provides an apt vehicle for Mme. Vera Sergine, an artist worthy of better things, for Mr. Jacques Gretillat, as the thunderous Emperor, and for M. Yonnel, as the good young man Aelius. Above all it serves as a solace to elderly playings of who, seduced by the wiles of propaganda, really were coming to believe that there was some new spirit at work in the successful drama of to-day. For certainly there is no department of intellectual effort of which—with apologies to Mr. Gordon Craig and some Little Theaters—it can so truly be said that "the more it changes the more it remains the same."

"Moliere at the Odeou.

More seriously considerable in itself,

### "Mollere at the Odeou.

"Moliere at the Odeon.

More seriously considerable in itself, yet not less reminiscent, is M. Firmin Gemier's production of "Moliere" at the Odeon. It is especially significant as being the first play produced under M. Gemier's management of the National Theater and while the staging and acting indicate that the old level will be retained and, perhaps, even a little heightened, the choice of a play suggests that no startling revolutions are to be expected. "Moliere" is, in fact, not a play at all—no more a play, indiced, than was "Abraham Lincoin"—heing, instead, a very pleasant essay in biography—of the more or less accurate kind—and eminently calculated to combine amusement with instruction. The Moliere imagined by the authors, M. J. J. Frappa and H. Dupuy-Mazuel, is at least eminently picturesque, even heroic, far more so than in real life, and so is the play and the setting, which produced a feet was an attempt of the setting, which with the young Moliere assisting to make the fortune of his Italian friend. Scarramouche, and, in company with tyrane de Bergerac, rescuing a masked hady in a sedan chair from wicked roblers and afterwards producing "Tartfe" at Versailles and finally dying on the stage at the production of "Lefalade Imaginaire," as history relates with the masked lady assisting as more or less Greek chorus.

Revivals Are Numerous.

### Revivals Are Numerous.

Among the revivals, of which we have now so many, one of the pleasantest of those to which you can safely take your mother is probably "Miquette et sa Mere." the very agreeable three act comedy by MM. Robert de Flers and G. A. Csillavet, which has been revived at the Theatre de Paris. It takes place at Chateau-Thierry—which may at least suggest an interest to American vistors—and it has the usual old fashloned "Sweet Lavender" suggestion of this type of play—which is at least pleasanter than the average modern themenand it explains how the Marquis and its son fall in love with the same girl and how in the end the Marquis marries the mother, leaving his son's path clear toward eternal happiness with the daughter, which may or may not be true to life.

daughter, which may of may not be true to life.

The film version of Senor Blasco Iranez's "Four Horsemen of the Apocalysse," just produced at the Vaudeville Theater, is not only drawing the inevitable crowded houses, but is meriting the serious attention of the critics. It is true that its publicity has been



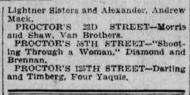
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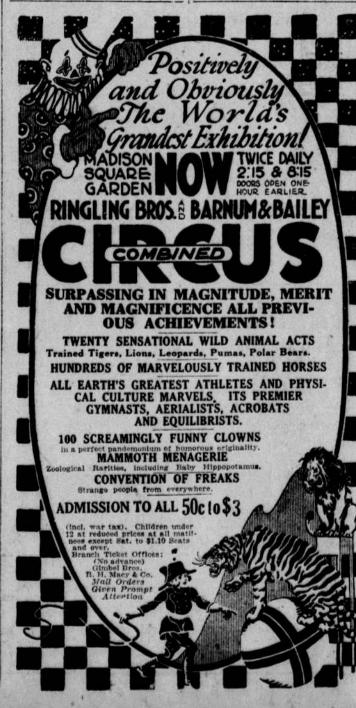
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